

ISSUE 27

MARCH/APRIL 1960



# record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS







## RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

PUBLISHED BI-MONTHLY AT  
131 HART STREET  
BROOKLYN 6, N.Y.

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ANNUAL SUBSCRIPTION - \$1.50  
SINGLE COPIES - 30¢

SUBSCRIPTION: (ENGLISH) 15/d

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## EDISONIA by Ray Wile

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Comments from the Edison Voice Trials Files.

"Small sharp vibration on very high - round rich voice - plenty overtones - good interpretation - volume fairly even - don't explode on high - On very high bad tremolo slow and prominent. Songs should not be used with sustained notes - tremolo lower down is scarcely noticeable and songs will be good. (Gloss of water took tremolo on high all away). Not all high notes have tremolo - certain notes only have tremolo especially one is very bad - With certain pieces - low predominating - she would make a good record." 2/18/13

"Mr. E. said she was no good and even after reading her comment, said you make a trial." (Added to above on 1/18/17)

"Voice has improved very much since I last heard her, is pretty good now but she broke a little on the highest note, only slight tremolo" 5/2/18

### DISCS

- |         |        |   |
|---------|--------|---|
| 1/20/19 | - 6573 | - Mignon - Dost thou know that sweet land Takes A, B. Made over 2/6/19 F, G Passed                        |
| 1/20/19 | - 6574 | - My ain folk Takes A, B, C 82163 - listed 1918-1929.   |
| 1/30/19 | - 6596 | - All through the night Takes A, B Passed, then Hold (A test of take B is on ED 691 at the Ed. Lab.)      |
| 1/30/19 | - 6597 | - Believe me if all those endearing young charms (Stevenson) Takes A, B, C 82163 - listed 1919 - 1929.    |
| 2/3/19  | - 6603 | - I'se gwine back to Dixie (White) with the Lyric Male Quartet. Takes A, B, C 82159 - listed 1919 to 1929 |
| 2/3/19  | - 6604 | - Kashmiri song (Indian love lyrics) Takes A, B, C 82205 - listed 1921-1929                               |
| 2/5/19  | - 6608 | - Ma curly-headed baby (Clutsam) Takes A, B, C 82159 - listed 1919-1929                                   |
| 2/5/19  | - 6609 | - Dreams (Strelezki) Takes A, B, C - 82331 - listed 1924-1927   |
| 2/5/19  | - 6613 | - Happy days (Strelezki) Takes A, B, C - 82331 - listed 1924-1927.  |

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## SEARS ROEBUCK SELLS THE COUNTRY BLUES

Samuel B. Charters

During the late 1920's and most of the 1930's one of the largest markets for country blues records was the rural mail order market. Hundreds of thousands of blues records were sold through the mail by record companies, record shops, and mail order houses. For nearly ten years the largest mail order house in the United States, Sears Roebuck and Company, released blues items on a series of house labels, or sold, through their catalog, records on a similar label released by companies who seemed to have cooperated with Sears' sales policies. The result was a series of blues records with uniform labels taken from a variety of sources, some of which were listed in Sears catalogs and some of which seem to have been handled on a retail basis in the company's stores in larger cities. The Sears catalog lists give an appearance of uniformity and simplicity, but the company label covers one of the most confused and confusing collection of leased and purchased masters of the period. The material on Sears' Silvertone, Challenge, Conqueror, and Supertone labels came from nearly every major recording company, and in the 1930's when Conqueror label had become one of the American Recording Corporation's group of labels, material found its way into the Sears lists from A.R.C. masters.

This is not intended to be a comprehensive listing of the Sears Roebuck blues records. This is intended, rather, to be a short introduction to Sears Roebuck's sales policies and practices. Often discographical listings are almost meaningless without some knowledge of the market the records were intended to reach and the success with which the company found this market. This aim of this introduction is to sketch in the broad background against which the Sears Roebuck blues list must be placed and to give a small insight into the country blues themselves.

The company's catalogs before the fall of 1926 sold a variety of dance and vocal recordings on their brown label Silvertone Record, selling for \$.49 plus postage. They advertised -

"High in quality. Musically and Mechanically perfect.

The only cheap thing about them is the price."

To go with the records there were steel and fibre needles, phonograph mainsprings and parts, reproducing heads, empty record albums, and the popular "record repeaters" that lifted the needle back to the beginning of a record. One section of the record lists advertised "Vocal-Negro Songs", but the records were minstrel style songs by Al Bernard or Ernest Hare. Probably the rural Negro market bought more guitars than phonograph records. Prices ranged from \$.34 for the cheapest model to \$19.95 for the deluxe mahogany, rosewood, mother-of-pearl inlaid model.

The catalog was published by the main offices in Philadelphia, but there were three distribution centers in the South, Atlanta, Memphis, and Dallas. Recordings by Negro artists were beginning to sell more and more widely in rural areas, and it is not surprising that the company soon added a number of race items to the catalog. In the catalog for Fall-Winter 1926-1927, at a new price for Silvertone Releases of \$.39, there are listed several race recordings, including Silvertone 4038 and 4040, piano solos by "Fred (Jelly Roll) Morton," and 4029 by the Red Onion Jazz Babies. The new releases were listed as "Selections by Negro Artists" and despite the presence of "Ladd's Black Aces," a Memphis Five release, there were a number of exciting performers, including city blues singers like Josie Miles, Josephine Beatty, Mae Alix, and Alberta Jones. There was one country blues release advertised, Silvertone 4042, Sundown Blues and Stove Pipe Blues, by Daddy Stove Pipe. To order it the customer used a master catalog number, 12T6201, the record number, 4042, and sent in \$.39 plus postage for shipping weight of 1 5/8 pounds.

In the fall of 1927 a cheaper line of records, Challenge Records, were added to the catalog. They sold for \$.24 each, 10 for \$2.29. There were no new blues releases advertised, but most of the Silvertone items were still listed. The agricultural slump of the late '20's seemed to be forcing prices down and in

the Spring of 1929 the Silvertone label was discontinued and there were three labels taking its place. Challenge releases were now selling at 3 for \$.65, post paid, a considerable reduction, a new Conqueror label, 3 for \$.89, post paid, and the "NEW! IMPROVED!" Supertone label at \$.43 each post paid. Most of the earlier race items were dropped from the catalog and only five records, all on Conqueror, were listed as "Selections By Negro Artists". Two of them, Conqueror 7070 and 7080, were by the Atlanta gospel artist, Reverend J. M. Gates. The record lists were being drastically cut, but the guitar situation had considerably improved. For \$9.98 a deluxe model with colored scenes of Waikiki Beach on the front, back, and sides would be shipped in the South.

For a number of reasons, perhaps largely because the company's catalogs weren't able to keep up with new artists, the race releases sold poorly. By the summer of 1930 only two releases were listed. One of them, Conqueror 7070, Baptise Me and Dying Gambler by Rev. Gates, was from the older list, but the other, a tasteless recording by "Mandy Lee", I Needs Plenty Grease In My Frying Pan and Crap Shooting Papa, Mama Done Caught Your Dice, Conqueror 7081, was a new release. It was to be the most successful race item the company had tried, remaining in the catalog until 1936. For the next four years Sears neglected race material, preferring to add to their popular country and folk releases.

In the spring of 1934 the company made an effort to sell race records again. The price of Conqueror had dropped to \$.19 if bought in lots of ten, \$.20 for lots of five, and \$.21 apiece, and the master catalog number had been changed to 12D6401. There were four country blues releases added to the list, all of them very interesting.

8242 Highway No. 61 Blues/Red Ripe Tomatoes Kelly's Jug Band	
8243 Seaboard Blues/Troubled In Mind	Bessie Jackson
8244 Jesus, Gonna Make Up My Dying Bed/Blood Red River	Joshua White

8245 Howling Wolf Blues/Downhearted Man Blues	Joshua White
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Kelly's Jug Band was the Jack Kelly's South Memphis Jug Band from Perfect label, and the record was very successful on Conqueror. Joshua White was, of course, the young singer now known as Josh White. Not only were there exciting blues items, but the country singers could now buy new, heavy toned all-metal guitars for \$32.50.

The fall catalog added two new blues releases.

8271 Lay Some Flowers On My Grave/ There's A Man Goin' Around Taking Names	Joshua White
8329 Red Cross Blues/You're Gonna Need Me	Alabama Sam

The popular 8242, 8244, 8245, and Mandy Lee's 7081 were still listed, but the Bessie Jackson release had been dropped. The other labels, Challenge and Supertone had been discontinued in 1932, but through more attention to popular country artists the Conqueror releases were selling steadily. The surface quality was very poor, but the rural audience has never seemed to be very concerned with record fidelity.

There was another cut in price in the new 1935 catalogs, reducing the price to two for \$.39, and two releases, 8419 and 8431, were added, both of them by Mitchell's Christian Singers. In the fall of 1935 the price went up again, to two for \$.45, and four new blues releases were added.

8479 Milk Cow Blues/Black Gal	Pinewood Tom
8491 Early In The Morning No. 2/Dices' Blues	Walter Roland
8492 New Mean Mistreater Blues/DBA Blues	Pinewood Tom
8499 Bed Spring Blues/Sissy Man	Pinewood Tom

"Pinewood Tom" was the popular Josh White, and for the first time Sears seemed to have a popular Negro blues artist. The Depression was still severely limiting record sales, but the Kelly's

(Continued on back page.)



Discographical booklets by Jorgen Grunnet Jepsen, with biographical notes by Knud H. Ditlevsen; published 1959 by Debut Records, Brande, Denmark.

DUKE ELLINGTON, volume 1 (1925-1937)  
DUKE ELLINGTON, volume 2 (1937-1947)  
DUKE ELLINGTON, volume 3 (1947-1959)  
LOUIS ARMSTRONG, volume 1 (1923-1931)  
LOUIS ARMSTRONG, volume 2 (1932-1946)  
LOUIS ARMSTRONG, volume 3 (1947-1958)  
JELLY ROLL MORTON, volume 1 (1922-1929)  
JELLY ROLL MORTON, volume 2 (1930-1940)  
COUNT BASIE  
STAN KENTON  
MILES DAVIS  
LESTER YOUNG  
CHARLIE PARKER

These booklets are attractively mimeographed, in small but legible type, on one side of the sheet only. Page size is slightly less than 7 x 9 inches; the covers are of heavy paper, with a different color for each book, and a standardized printed design. They cost \$1.25 per volume, which is high considering that the number of pages varies only from 17 to 32. They are available in this country through:

ERNIE EDWARDS, 718 South Keenan Ave., Los Angeles 22, Calif. or through myself. Since my review will not be altogether favorable, I have no compunctions about writing it, despite my vested interest in the success of these books.

Discography has come a long way since the pioneering efforts of Schliemann and Delaunay, when the mere listing of available personnels, matrix numbers, titles, and releases was sufficient to arouse admiration in collectors. For a discographical work to be considered as a serious contribution to knowledge nowadays, especially at the price of these volumes, it must offer more than a re-compilation of existing knowledge, however handy the format. It is a legitimate contribution if it covers artists not previously covered, if it gives new personnel or recording data (especially takes), for artists previously covered inadequately, or if it covers new ground such as in the identification of soloists. Since I am not qualified to discuss the volumes on Parker, Kenton, Davis, or Young (and in all honesty I must report that these particular volumes have been favorably reviewed elsewhere) I will confine my remarks to the others.

Judging from my acquaintanceship with the works of Armstrong, Ellington, Morton, and Basie, I would consider these volumes as thorough compilations of existing knowledge, which is perhaps all they were intended to be, but not as significant extensions of discographical knowledge. As first drafts of intended comprehensive discographies, they would be adequate, but there is a wide gap between a first draft and a finished research document. However, for those who desire reasonably complete, compact references to these artists' recorded works, these books are certainly useful, provided that certain gaps in information can be overlooked.

The Ellington volumes bring Aasland's work up to date, and are in a more readable form, but otherwise offer little improvement. The Blue-Disc sessions are arranged in their correct chronological order for the first time, but errors of JAZZ DIRECTORY in catalogue numbers are perpetuated (CHOO CHOO is not on Pennington 1437; the Puritan label was no more by the time 11437 was released; and 'Prt' denotes Puretone label, not Portrait). There are other errors of detail which could have been worked out by consultation with other collectors. Several transcriptions are included, but others known to Ellington specialists are not. Takes are given fairly completely up to 1945, following Aasland and JAZZ DIRECTORY, but are nonexistent after that. The Armstrong

volumes fill a need for a comprehensive listing covering all the other artists with whom Louis recorded besides his own bands; the only comparable effort was McCarthy's discography in an out-print RECORD CHANGER, which suffered from cluttered layout and near illegibility. The Morton volumes will be welcomed by many because JAZZ DIRECTORY has not yet reached the letter M. Again, however, in both sets, errors of detail occur, which could have been corrected by a more thorough approach.

In preparing a discography such as these, the first step is to search the literature and make a rough draft, revising it as new information is found. Jepsen has undoubtedly relied on Delaunay and JAZZ DIRECTORY, and such magazines as are available to him, plus a few other references specially cited in his introductions. These include Benny Aasland's WAX WORKS OF DUKE ELLINGTON, Allen & Rust's KING JOE OLIVER, Tom Cusack's JELLY ROLL MORTON DISCOGRAPHY, and various collectors including Frank Dutton, Ernie Edwards, Dan Mahony, and Gosta Hagglof. Uncredited reference to Connor's B.G. OFF THE RECORD can also be detected in the Goodman sessions with Basie.

Yet there is so much more that could have been done. The takes used for the Armstrong, Ellington, and Morton releases are given quite fully, all things considered, but for Basie they are inexplicably absent, despite the fact that Blackstone's INDEX TO JAZZ (loose-leaf edition), which should automatically have been consulted, gives many of the takes. Blackstone lists alternate takes for Decca matrices 64731, 64735, 64955, and 64957 (the last 2 were also listed in JAZZ DIRECTORY) and Vocalion matrix 29583, yet Jepsen knows them not. On the basis of past experience, I predict that a number of other alternates remain to be documented, and the first step in discovery of alternate takes is to list those already known. Also, Basie takes the scat vocal on Moten's SOMEBODY STOLE MY GAL, as was reported in this very journal.

Surely, an attempt could have been made to contact major collectors, and for a serious discographical work this should have been done. I must admit that Jepsen did submit his Morton draft to me before publication, and the sharp-eyed reader will note my name scattered broadside throughout the two volumes, although what I was able and at liberty to report was slim indeed. Since I had been told in confidence certain information which would appear in another book on Morton, I could not disclose all I knew. Yet apparently the author made no further attempt to obtain information on Morton, for these two booklets appeared on the market only a few weeks after I returned his manuscript. The Fletcher Henderson sides and accompaniments with Armstrong are not entirely accurate nor complete, and reflect too great a reliance on JAZZ DIRECTORY.

Those of these booklets dealing with the traditional artists impress me as having been rushed onto the market to satisfy a real or imagined demand, with a great deal of sincere work, thorough as far as it went, but the bare minimum amount of preparation and research needed for a significant contribution to discography. Sources are not always credited, although they are implied in some cases and can be deduced in others. Takes are sadly lacking in the Basie discography, and could have been given at least sketchily by some elementary searching. The biographical matter and introductions are in English; while I have no desire to make fun of language difficulties (certainly any attempt at Danish on my part would be far more laughable to a Dane), it does seem that an effort should have been made to have someone who was conversant with idiomatic English, correct Mr. Ditlevsen's Notes.

If you want compact, legible listings of these artists, and do not mind the cost or the omissions or inaccuracies, these books will be useful. If, however, like me, you expect to get the products of serious and extended discographical research, they will disappoint you. I wish the author and publisher financial success, but would have liked to have been able to report a discographical success for them as well.

john mc andrew

STAR  
STUDED  
SHELLAC



## THE TIRED OLD STANDARDS

The record companies keep pleading piteously for more new music that is good. They proclaim, and rightly so, that today's popular songs are not fit for a dog to hear. They also declare they simply cannot go on making more and more different versions of the same old standards, as they have well nigh exhausted them all. Well. Which are they -- bold-faced liars, idiots, or just plain stupid? What they have been doing, and still continue to do, is driving not only themselves to desperation but I should think musicians and listeners alike to suicide. With thousands of superb songs of every type imaginable available, they keep on making more and more interpretations of the same two or three percent of the combined catalogs. It is simply astounding, a phenomenon, inexplicable, inexcusable ... and horrible. No matter how much you may love a song, there is a saturation point beyond which your love will begin to turn to hate, even if you hate yourself too. Alas! Once I worshipped Royal Garden Blues, That's a Plenty, When the Saints Go Marching In, Out of Nowhere, Yesterdays and Manhattan. Now the mere mention of any one of them is enough to make me break out into an immediate sweat and run fearfully for cover. Although it is always the performance that is the criterion, I just could not tolerate another single presentation of any of these and many another. It's a shame, too, for they are all fine songs ... utterly ruined by stupid and senseless repetition. And why do they do it--why? With scads of wonderful tunes that are waiting and hoping to be heard again, the great majority of them scarcely ever done since the long ago year they were born; beautiful melodies; scintillating rhythms, haunting torch songs to encompass the entire range of tastes, consigned to a seemingly endless oblivion because the wrong people are invariably put in charge of selecting the 'right' songs. Even the works of the top songwriters have come under this evil spell. Take Irving Berlin, for instance: While we are staggering under the continuous blows of White Christmas (it has turned more than Christmas white), does anyone ever give a thought to Tell Me Little Gipsy, Russian Lullaby, Where is the Song of Songs for Me, Roses of Yesterday, How Deep is the Ocean or Lazy? The last-named seems tailor-made for Pearl Bailey, and a nice little Dixieland group could relieve the boredom of yet one more Somebody Loves Me with a sprightly swinging Tell Me Little Gipsy.

On the Friml level, I might refrain from gnashing my teeth at Donkey's Serenade if someone would dash off an arrangement of Give Me One Hour, Love Me Tonight, Tomorrow, or Love for Sale and hand it to a Lanza-type singer, or duo, or even at this late date, Nelson Eddy and Jeannette MacDonald, who proved on their recent LP for Victor that they still can do this sort of thing better than all those who have succeeded them.

The Mantovani's, Winterhalters and Wayne Kings keep wading through the badly muddled Herbert, Romberg and Friml standbys, with Strauss as the sole alternate, but what about the wonderful Continental waltzes of a few decades ago? What about Paul Lincke and his Castles in the Air, Pomone, Unrequited Love and Luna? Fascination was brought back a couple of seasons ago ... only because it turned up as the theme of Love in the Afternoon.

Nevertheless, it was popular enough to prove that the same could be done for Destiny, Dreaming, Nights of Gladness and The Last Waltz (by Straus the Oscar).

The dance and jazz bands in particular have a feast of sparkling songs just crying out for appropriate interpretation. The small groups could have a field day on Walk, Jennie, Walk, Bright Eyes, Anytime, Anyday Anywhere, Old Fashioned Girl, Easy Melody, Somebody's Wrong, A Smile Will Go a Long, Long Way, My Best Girl, Beside a Babbling Brook, all of the marvelous Blackbirds of 1928 music including the original Porgy, Diga Diga Doo, Baby, Doin' the New Lowdown and I Must Have That Man. In fact, with all the old show albums that have been done to death, how can it even be possible that this brilliant score has been completely ignored?

Hoagy Carmichael has many of Star Dust caliber (and better), such as Baltimore Oriole, I Should Have Known You Years Ago, One Morning in May; and why doesn't someone investigate the charm of that second-string Carmichael, Willard Robison. His Peaceful Valley is amongst the best, and his Lonely Acres in the West, and his practically unknown American Suite compares very favorably with some of the American Western themes by Weill. The Robison Suite, by some piece of luck, was recorded by him on several Perfect sides, both with his Deep River Orchestra and some as straight vocals-with-piano by the composer.

The blues could well be rescued from Tin Roof, St. Louis, Memphis, Dallas and Gambler's with a renaissance of Wabash, Aunt Hager's, House of David, Blues in My Heart, Blue and Brokenhearted, and Blue Prelude, as well as innumerable like-type vehicles including Louisville Lou and Black and Blue.

Some of the most captivating popular songs ever turned out have scarcely seen a performance for decades. Where would you find more haunting melodies than there are in Weary River, Fate (It Was Fate When I First Met You), Be Still My Heart, Deep Night, Moon Song or Now That You're Gone? Ted Fio Rito, composer of the last named, alone has a little library of his entrancing melodies that should be preserved in albums; such as No, No, Nora, Charley My Boy, I Never Knew, King for a Day, Sometime, Then You've Never Been Blue, Alone At Last, Dreamer of Dreams.

A solitary and lost-in-the-night version of some of these precious packages inevitably crops up once in a blue moon: Maxine Sullivan did Just Like a Gipsy for De about 1943. Ted Fio Rito himself did a group of his own stuff including several of the above titles for De about this time, too, but the war was on and hardly any of them ever saw the light of day. Benny Goodman, while with Victor, did a commendable Walk, Jennie. Fletcher Henderson turned out House of David Blues for Me about 1932, and a Louis Prima version of Bright Eyes was in the Br. catalog about 1935. Anytime, Anyday, Anywhere (Kortlander) was most commendably done by Lennie Hayton's Blue Four on a very rare 1930 Vo., backed by what must be the one and only electrical Old Fashioned Girl. Anytime had one more known pressing after this: by Boots and His Buddies on BB. Easy Melody was the reverse of the Leo Diamond (harmonica) Off Shore on his own Ambassador label, and Matt Mathews, accordion, did the same two for Coral. Somebody's Wrong appeared appallingly with Winterhalterish strings on a Vi LP. A Smile Will Go a Long Long Way doesn't seem to have been done at all since the mid-thirties, but strangely enough it had two corking showings then, and both on Vo.: one by Vic Berton Ork. and the other, Wingy Mannone. Either would be hard to top. An odd 45 coupling of Somebody's Wrong and another fine old 1925 song, Mighty Blue, was briefly available on Kapp by a 'Miss Joy.' Is this the Teal Joy who has made other records within the past few years?

Instead of the inevitable One For My Baby, which seems to find its way on to everyone's LPs from Frank Sinatra to Yvonne de Carlo, most of the same singers would sound much fresher if they brought back some much better torchers such as Then You've Never Been Blue, Two Cigarettes in the Dark, Be Still, My Heart, Clouds, Nobody's Sweetheart, I Gave You Up, Did You Mean It,

(Continued on back page)





Goodman: Nothing is perfect. So, even though Don Connor's "B.G. Off The Record" is a monumental discographical work, there are some errors. We will undertake to make a few corrections and additions in this column from time to time. There follow some corrections, comments and additions.

Space does not permit comment on all items we feel merit same, so, at this juncture, we will cover the most important items. On Page 8 Don opines that the clarinet on the Pettis date of June 20, 1928 is not BG but Don Murray. We fully agree that it isn't Benny but will not go so far as to claim Murray. This, even though we have only one of the three titles, "Broadway Stomp". We don't like Jack Teagarden as the trombone either, and it can't be Adrian Rollini on bass sax since he was in England with Fred Elizalde at this time! Perhaps it is Min Leibrock? On page 11 we can hear only Jimmy Dorsey on Clarinet and sax on "Stardust". On Page 14 add Lincoln 3112 to the issues for master 3621-C; we have just acquired a copy of this fine Goodman item on the Lincoln issue. And the date for that session is more probably February than January. Page 18, Feb. 1st date: We can hear no trace of a bass sax on this pair of titles! It is very unlikely that Rollini could have been on this date anyway! Page 25 (Seven Hot Air Men): This was an Ed Kirkeby date and his files reveal the personnel to be Phil Napoleon (tp), Carl Loeffler (tb), Pete Pumiglio (cl & alto), Chauncey Gray (p), Joe Fellini (g), Ward Ley (b), and Stan King (dr). On page 40, the exact personnel for the June 20, 1930 date which was directed by Ed Kirkeby is: (For Okeh according to Ed's files) Jack Purvis (tp), Pete Pumiglio (and Tommy Bohn (reeds), Sidney Harris and Sam Hoffman (vlns), Louis J. (Lew) Cobey (p), Ed Sexton (g), Ward Ley (b) and Jack Powers (or Powell) (dr). Elmer Feldkamp is the vocalist and quite probably a third member of the sax section. On page 46 the Ted Wallace sides for Columbia recorded on Nov. 3, 1930 are another Kirkeby date with: Jack Purvis and Fred Van Eps, Jr. (tps), Carl Loeffler (tb), Bobby Davis and Joe Gillespie (reeds),

M. Dixon (vln), Lew Cobey (p), Ed Sexton (g), Jack Powers (or Powell) (dr) and Dick Dixon (vcl).

Now to page 52 where we find another session for Okeh which Don terms "probable" but comments at the end that the alto sax solo seems "unmistakable". Sorry, Don, it's not Benny! Personnel is: Ed Farley (tp), Al Philburn (tb), Bobby Davis, Joe Gillespie and Elmer Feldkamp (reeds), Sam Hoffman and Sidney Harris (vlns), plus Cobey, Sexton, Ley and Powers. To comment on the discussion in the middle of page 59 about the probable Kirkeby session: First, it is not Benny; second, it is a Kirkeby session but for Okeh, not Columbia. The personnel: Ed Farley (tb), Joe Gillespie, Elmer Feldkamp and Tommy Bohn (reeds), Joe La Faro and Sam Hoffman (vlns), plus Cobey, Sexton, Ley and Powers. There is no evidence that Benny made any dates with Kirkeby.

Additional issue for mx W 351043-2 on page 76: On PaE R 1015 as by Golden Terrace Orchestra. Incidentally, on page 63 there is a discussion of mx W 151305. Kirkeby shows this and mx W 151302 ("It's A Lonesome Old Town") to have been cut on Feb. 11th and not on the 13th. Personnel: Farley, Philburn, Davis, Feldkamp, Bohn, Cobey, Sexton, Ley, Powers. Sorry to say it, but none of the musicians named by Don are on the August 21, 1931 session on page B4! This is another Kirkeby date which produced the two titles Don lists plus a remake version of W 151704 ("Shine On, Harvest Moon") from a July 30th date. Personnel was: Jack Purvis and J. Earle Isom (tps), someone named Allen or Albin (tb), Bobby Davis, Elmer Feldkamp and Paul Mason (reeds), plus Cobey, Sexton, Ley and Powers. Page 100: The trumpet player on the November 2nd date is Sterling Bose!

On page 121 Don expresses belief that there must have been more than one recording session for the 51 BG "Rhythm Makers" titles even though the masters are consecutive. All these tunes were recorded at one session! This has been verified by Pee Wee Erwin who takes the hot trumpet solos on them. Of course, there was only one take for each. Page 124: Additional issues for "Ballad In Blue" are Bluebird

10B51 and Japanese Victor A 1037. Teddy Wilson Nov. 19, 1936 date: Masters B 20291-1 and B 20293-1 are coupled on Japanese Lucky 60226. Page 201: The Commodore sides were reissued as follows. CMS 543 on 7531 and CMS 544 on 7532. Page 204: "Why Don't You Do Right" had different composer credits on different pressings of Co 36852. On some it's (McCoy) and on others we find (Alston)! Page 221: Mx Co, 34713 has a vocal by Kay Penton. Better quit here so we have room for something else.

Label of The Month: Private labels fall into many categories. The main ones are: The issuer renting a studio where the masters are recorded, then having stampers processed and records with his labels pressed; The issuer going to a studio which will record and produce the required number of copies on its own label (Phonograph Recording Co. of San Francisco, Electrical Recording Laboratories, New York Record Co., etc.); The issuer going to a regular record company which will produce records either on a "personal" label they maintain or on the issuer's own label. This latter method was readily available from Gennett which issued records in a 20000 "personal" series either with the Gennett name itself or the issuer's own name substituted. Our specimen this time is one of these latter



Gennett products with the name of the orchestra leader used as a label name. Presumably this man was the customer who had Gennett produce the record. The name is Stillson and it is number 20023. The "B" side is shown in the accompanying cut. Full data for the record: Stillson 20023 - A. "I Love You" (11685a) (Thompson-Archer) / B. "Trying" (11686B) (Kahn-Henshel), both sides as by Ray Stillson's Orchestra. It is the usual Dark Blue and Gold of Gennett's regular issues and the masters indicate an early 1924 recording date at Richmond, Indiana. Another in this series is owned by Walter C. Allen (Standfield 20057). We would like our readers' comments (with data, please!) on others in this 20000 series, whether with varying names or with the regular Gennett name itself. We would like to compile a numerical list of this series but because of the limited quantities and distribution involved, finding

(Continued on page 19)

## CALIFORNIA RAMBLERS Correction to LP Liner Notes by Woody Backensto

LP liner notes continue to be an excellent source of incorrect discographical information, although it is understandable when errors creep onto liner notes used for releasing material of 30-35 years ago.

However, errors that appear on current LP's (and they do) seem inexcusable for they generally go down in discographical literature as gospel truth.

The CALIFORNIA RAMBLERS were a prolific recording group. Over the years much misinformation has been written about their personnel. After many years of tedious research we feel that some of the mysteries are about to be uncovered. This article will deal only with the California Ramblers reissues still available today on Riverside RLP 1008, RLP 12-801, Paramount RS 201. The original masters were cut for the Edison company and were issued under the name of the GOLDEN GATE ORCHESTRA --- complete session information with dates and personnel is listed below.

But first let's refer to one of the LP liners. We quote from

Riverside RLP 12-801: "As for the soloists: it is almost certainly Nichols vibrant, Bixian horn that breaks loose on such numbers as Sweet Man and Manhattan; on some others it is Bill Moore, who could sound very much like Red. Young Tommy Dorsey can be heard playing in a manner most unlike his later famous "sweet" tones; and brother Jimmy can easily be spotted on Clap Hands and others." If the statement about TD were omitted, I could report the entire evaluation false. While Red Nichols appears on five of the twelve tunes, Sweet Man and Manhattan are not among the five --- Roy Johnston does the solo work on these two. Bill Moore is present on only one side, Keep Smiling at Trouble; and, here the more prominent trumpet with a broad vibrato belongs to Frank Cuth; Bill Moore does the muted solo. While JD can be heard on all sides with Red Nichols and Bill Moore, Clap Hands is not one of them --- here Bobby Davis does an exceptional job on alto as he does on some of the others.

Jazz Directory, Vol. 6, contains the first notable discography of the California Ramblers. Information contained here will materially augment this reference work. According to Jazz Directory, 6 of the 8 tunes reissued on Riverside RLP 1008 were also issued on English London AL 3516. The following code after the Edison catalogue numbers will indicate the reissue available:

- (1) - Riverside RLP 1008
- (2) - London AL 3516
- (3) - Paramount RS 201
- (4) - Riverside RLP 12-801

We acknowledge W. T. (Ed) Kirkeby and Herb S. Weil for their patient assistance in making these corrections possible; Perry Armagnac, John Steiner, and the editors for their help with uncovering details; and Kirkeby's payroll records which provided the exact personnel in most cases.

### January 19, 1925 - NYC

Ed Kirkeby (leader); Frank Cuth, Bill Moore (tp); Tommy Dorsey (tb); Arnold Brillhart, Fred Cusick, Jimmy Dorsey (reeds); Adrian Rollini (b sax); Tom Fellini (bjo); Irving Brodsky (p); Stan King (dm).

- 9947 Ed 51491 (1)(2)(4) Keep Smiling at Trouble
- 9948 Ed 51491 Oh! Mabel

### April 2, 1925 - NYC

Same personnel except Red Nichols replaces Bill Moore (tp).

- 10292 Ed 51542 (1)(2)(4) Charleston - Brodsky & Rollini on piano chorus
- 10293 Ed 51538 On The Oregon Trail

### April 22, 1925 - NYC - same personnel

- 10331 Ed 51551 (4) Everything Is Hot - Totsy Now - Vernon Dahlhart (vo)
  - 10332 Ed 51551 (1)(2)(4) The Flapper Wife\* - Arthur Hall (vo)
- \* Both B & C masters issued

### May 11, 1925 - NYC - Same personnel

- 10361 Ed 51562 (4) Cheatin' On Me - Vernon Dahlhart (vo)
- 10362 Ed 51562 When The Moon Shines In Coral Gables - Charles Hart (vo)

### June 23, 1925 - NYC - Same Personnel

- 10451 Ed 51580 (4) Collegiate - Vocal Duet
- (16007) Ed 5029
- 10452 Ed 51591 Look Who's Here

### July 15, 1925 - NYC

Ed Kirkeby (leader); Frank Cuth, Roy Johnston (tp); Tommy Dorsey (tb); Bobby Davis, Arnold Brillhart, Fred Cusick (reeds); Adrian Rollini (b sax); Tom Fellini (bjo); Irving Brodsky (p); Stan King (dm).

- 10500 Ed 51590 Oh Say! Can I See You Tonight - Arthur Hall (vo)
- 10501 Ed 51590 (1)(2)(4) Manhattan

### September 15, 1925 - NYC

Same personnel with Spiegler Wilcox (tb) for Dorsey.

- 10574 Ed 51622 (1)(4) Sweet Man
- 10575 Ed 51622 Brown Eyes Why Are You Blue
- (16040) Ed 5069

### November 24, 1925 - NYC

Same personnel with a substitute for Cusick, probably Elmer "Bunny" Brown; George Troup (tb) for Wilcox.

- 10692 Ed 51661 (1)(2)(4) Clap Hands! Here Comes Charlie - VR
- (16071) Ed 5095
- 10693 Ed 51661 (1)(2)(4) Five Foot Two, Eyes of Blue - VR

VR - Arthur Hall & Johnny Ryan (vo)

### April 16, 1926 - NYC

Ed Kirkeby (leader); Roy Johnston (tp); Abe Lincoln (tb); Bobby Davis, Sunny Brown (reeds); Adrian Rollini (b sax); Jack Rusin (p); Tom Fellini (bjo); Herb Weil (dm).

- 10929 Ed 51737 What a Man! - Arthur Fields (vo)
- 10930 Ed 51737 (3) "Shake" - a hot FT

### April 23, 1926 - NYC - Same personnel

- 10939 Ed 51746 Could I? I Certainly Could - Johnny Ryan (vo)
- 10940 Ed 51746 (3) Statio Strut

### December 9, 1926 - NYC

Ed Kirkeby (leader); Roy Johnston, Chelsea Quealey (tp); Abe Lincoln (tb); Bobby Davis, Sam Ruby (reeds); Adrian Rollini (b sax); Tom Fellini (bjo); Jack Rusin (p); Herb Weil (dm).

- 11360 Ed 51897 (3) Stockholm Stomp
- 11361 Ed 51897 (3) Sidewalk Blues

### March 10, 1927 - NYC

Ed Kirkeby (leader); Chelsea Quealey, "Oley" Ahola (tp); Ivan Johnston (tb); Bobby Davis, Sam Ruby (reeds); Adrian Rollini (b sax); Tom Fellini (bjo); Jack Rusin (p); Herb Weil (dm).

- 11566 Ed 51975 (4) Crazy Words - Crazy Tune (Vo-Do-De-O)-Dav!
- (16283) Ed 5325 & Kirkeby (vo)
- 11567 rejected Ain't She Sweet

### July 15, 1927 - NYC

Ed Kirkeby (leader); Chelsea Quealey, Billy Keyes (tp); Chuck Campbell (tb); Bobby Davis, Sam Ruby, Bob Fallon (reeds); Tom Fellini (bjo); Allen (tut); Ted Black (p); Jimmy Wilson (dm).

- 11798 Ed 52075 (1)(4) Miss Annabelle Lee
- 11799 Ed 52075 When Erastus Plays His Old Kazoo

### January 27, 1928 - NYC

Ed Kirkeby (leader); Mickey Bloom, Tony Russo (tp); Tommy Dorsey (tb); Pete Pumiglio, Sam Ruby, Harold Marcus (reeds); Spencer Clark (b sax); Joe LaFaro (vl); Tom Fellini (g); Chauncey Gray (p); Herb Weil (dm).

- 18198 Ed 52206 (3) I Ain't Got Nobody
- 18199 Ed 52206 (3) Third Rail

There is terrific work contained on these sides --- sounds that are still good today. We promise more in the future on the CALIFORNIA RAMBLERS.

Takes' Just received:

- 4/22/25 - 10331-C
- 6/23/25 - 10451-A, B, C/10452-A, C
- 9/15/25 - 10574-A, C/10575-A, C

Those underlined are those which appeared on the LP.

Att. Mr. Probst  
W.H.W.



# 4801 thru 5000 The "King" of R & B Labels

compiled by  
Anthony Rotante

4801 EDDIE LOOKMAN DAVIS - BEAN-O (9603-1)/THIS IS ALWAYS (9604-1)  
4802 BULL MOOSE JACKSON - JUST YOU KEEP ON PRETENDING (9560-1)/I'M GLAD FOR YOUR SAKS (9562-1)  
4803 LUCKY MILLER - GOODY GOOD LOVE (8550-1)/I'M HERE LOVE (8547-1)  
4804 DOC BABY - HAY RIDE (9619-1)/GRINDING (9621-1)  
4805 BILL JENNINGS - THEY DON'T TAKE THAT AWAY FROM ME (9464-1)/SWEET & LOVELY (9465-1)  
4806 FIVE ROYALES - I NEED YOUR LOVIN' BABY (8555-1)/WHEN I GET LIPS THIS (8557-1)  
4807 RUFUS BEACHAM - LOVE, HAVE MERCY (9637-1)/MY BABY & ME (9639-1)  
4808 BILL DOGGETT - QUAKER CITY (9587-1)/TRUE BLUE (9592-1)  
4809 BONNY THOMPSON - FIRST BASE (9581-1)/LOVELY MOON (9584-1)  
4810 HENRY LOVER - ONE FOR THE MONK (9654-1)/SASSY'S DREAM (9655-1)  
4811 LULA REED - WHY DON'T YOU COME ON HOME (9596-1)/I'M GIVING ALL MY LOVE (9597-1)  
4812 JACK DUPREE - WALKING THE BLUES (9652-1)/DAYBREAK ROCK (9653-1)  
4813 EDDIE LOOKMAN DAVIS - PUNCH (9616-1)/IT'S THE TALK OF THE TOWN (9625-1)  
4814 WYNONIE HARRIS - DRINKIN' SHERRY WINE (9540-1)/OUT WITH THE CUTS (9542-1)  
4815 EARL BOSTIC - DREAM (9626-1)/EAST OF THE SUN (9628-1)  
4816 ROY BROWN - LETTER TO BABY (9661-1)/SHAKE ME UP BABY (9662-1)  
4817 THE HURRICANES - PISTOL PACKING MAMA (8559-1)/POOR LITTLE DANCING GIRL (8560-1)  
4818 LITTLE WILLIE JOHN - ALL AROUND THE WORLD (85502)/DON'T LEAVE ME DEAR (856601)  
4819 THE FIVE ROYALES - DO UNTO YOU /WOMEN ABOUT TO MAKE ME CRAZY  
4820 RUFUS BEACHAM - LET ME BE (9636-1)/WHAT HAS HAPPENED TO ME (9638-1)  
4821 THE STRANGERS - WITHOUT A FRIEND (8561-1)/THINK AGAIN (8562-1)  
4822 RUFUS BEACHAM - COLE HOUSE (8580-1)/WHERE I'LL BE NO ONE (8581-1)  
4823 DOC BABY - I WANT A LITTLE GIRL (9618-1)/SOFT ONE (9620-1)  
4824 EARL CONNELLY KING - I GET SO HAPPY (8577)/SOMEONE WHO GAMES (8576)  
4825 BILL DOGGETT - SHOVE OFF (9591-1)/YOU DON'T KNOW WHAT LOVE IS (9593-1)  
4826 WYNONIE HARRIS - HAN'S BEST FRIEND (9537-1)/WINE WINE SWEET WINE (9541-1)  
4827 JACK DUPREE - THAT'S MY PA (8563-1)/STUMBLING BLOCK (8568-1)  
4828 BILL JENNINGS - WILLOW WEEP FOR ME (9672-1)/OLIVE ON (9674-1)  
4829 EARL BOSTIC - FOR ALL WE KNOW (9629-1)/BEYOND THE DUNE HORIZON (9627-1)  
4830 FIVE ROYALES - SOMEONE MADE YOU FOR ME (9655-1)/I AMN GETTING CATCHT (9656-1)  
4831 HAVE YOU EVER HAD THE BLUES (9676)/WESTER ASK SOMEONE (9677)  
4832 EDITH L.J. DAVIS - DON'T KNOW WHY, I JUST DO (9683-1)/IT'S A PITY TO SAY GOODNITE (9684)  
4833 BERNIE ANDERS - TOO LATE I LEARNED (9503-1)/MY HEART BELIEVES (9504-1)  
4834 ROY BROWN - SIE'S COME TOO LON (9660-1)/ANY LITTLE ANGEL GILLO (9663-1)  
4835 BONNIE LOU - DANCING IN MY SOULS (4019-1)/DADDY-O (402001)  
4836 BASS GONZALES - BE BO SANTA CLAUS (9679-2)/WATCH THEM RESOLUTIONS (9690-2)  
4837 BOBBY ROBERTS - MY UNDECEDED HEART (9337-1)/WHEN GONNA COME YOU OUT OF MY HAIR (9396-1)  
4838 BILL DOGGETT - HONEY BOY (9639-1)/MISTY MOON (9694-2)  
4839 WYNONIE HARRIS - I DON'T KNOW WHERE TO GO (9538-1)/SHOT GUN WEDDING (9545-1)  
4840 JOE TEX - COME IN THIS HOUSE (9533-2)/DAVEY YOU UPSET MY HOME (9595-2)  
4841 LITTLE WILLIE JOHN - HOME AT LAST (8530-1)/NEED YOUR LOVE SO BAD (9592-1) DAN DO (8601-1)  
4842 ROSALIE RAND - TONIGHT I'VE GOT A FEELING FOR THE BLUES (8600-2)/THAT'S WHAT A SONO A  
4843 CURLY HOLIDAY - MY HEART CRIS OUT /I CRIED POOLISH HEART  
4844 SWANEE RIVER BOYS - TWELVE GATES (4016-1)/JUST AS SURE (4018-1)  
4845 EARL BOSTIC - POME (9338)/O SOLE HIO (9340)  
4846 THE GAYLES - MY BOY FLAT-TOP (860701)/I GET SO HAPPY (9608-1)  
4847  
4848 GARY RYAN - COLE HOUSE (8571-1)/THE CRICKET, THE & THE COLOPISH (8574-1)  
4849 HENRY & KAY - WE DID /I'VE GOT A RIGHT TO BE JEALOUS HANBY  
4850 RUDY WRIGHT - DO YOU BELIEVE (8614-1)/I FALL IN LOVE WITH YOU EVERY DAY (8617-1)  
4851 ROCK BROTHERS - DUNGAREE DOLL (8610)/LIVIN' IT UP (8611)  
4852 WYNONIE HARRIS - GOOD MORNING JUDGE (5913)/DLOODS-OF EYES (9031)  
4853 BOYD BENNETT - THE MOST (9700-1)/DESPERATELY (9702-1)  
4854 JOE WARD - HUFFIN' FOR KIMS (8618-2)/CHRISTMAS QUESTIONS (8619-2)  
4855 HUBBARD JENSON - LET'S MAKE EVERYDAY A XMAS DAY (8620-02)/IT'S CHRISTMAS TIME (8621-1)  
4856 HI-FI FOUR - BAND OF GOLD (8622-1)/DAVEY YOU UPSET MY LIFE (8623-01)  
4857 THE LK SPOTS - I'LL WALK A COUNTRY MILE (8586-1)/CORRANDE LE (8588-1)  
4858 HARDROCK GUNTER - BEFORE MY TIME (4013-1)/TURN THE OTHER CHEEK (4012-1)  
4859 JACK DUPREE - SHE COOKS ME CABBAGE (8564-1)/SILENT PARTNER (8597-1)  
4860 THE GAYLES - I HAD TO LOSE YOU (8606-1)/TOO LATE I LEARNED (8607-1)  
4861  
4862 EARL CONNELLY KING - HERE I STAND (9710-1)/THE WILL TELL (9711-1)  
4863 EDDIE L.J. DAVIS - TOGETHER (9681-1)/FOGGY DAY (9682-1)  
4864  
4865 COWBOY COPAS - ANY OLD TIME /DON'T SHAKE HANDS WITH THE DEVIL  
4866 DAVE DUDLEY - I'LL BE WAITING FOR YOU /THK DRIES MOTHER TEARS  
4867 THE HURRICANES - MAYBE I'VE ALL FOR THE BEST (8625-1)/YOUNG (8626-1)  
4868 BOBBY ROBERTS - HER A IY BEST FRIEND /I'VE PULLING STAVES & LEAVING YOU  
4869 THE FIVE ROYALES - RIGHT AROUND THE CORNER (8628-1)/WHEN YOU WALKED THROUGH DOOR (8629-1)  
4870 RUDY WRIGHT - HURRY DIED DIED (8615-1)/DON'T TAKE IS FOR GRANTED (8617-1)  
4871 CURLY HOLIDAY - LET'S PLAY SWEETHEART (8616-1)/I'VE GAINY SAY I DIDN'T LAY  
4872 ED ER JENSON - KEEP A LIEV IN HINDON FOR ME (8671-2)/HONDEMAN VERO LAPPIS (8674-1)  
4873 RUTH CARROLL - PARTNERS FOR LIFE (8665-1)/ONE HIGHEST LOVE (8670-1)  
4874 RUDY WRIGHT - PARTNERS FOR LIFE (8675)/RIGHT AROUND THE CORNER (8676)  
4875 DON RENO - FAMILY ALMA /I'M SO HAPPY  
4876 JACK DUPREE - PELLING HEALTH BLUES (8567-1)/AS & MY RULE (9706-1)  
4877 BILL JENNINGS - DAY TRAIL (9673-1)/THREE LITTLE WORDS (9675-1)  
4878 CIG JOHN GREER - RECORD HOP (8681-1)/KEEP ON LOVING ME (8682-2)  
4879 CHARLIE CORE - STUMBLING BLOCK /BARK AS A DUNCEON (4017-1)  
4880 SWANEE RIVER BOYS - REMEMBER MY NAME IN YOUR PRAYER (4015-1)/GOING TO BE WITH GOD  
4881 GENE DAVIS - TOLOROWS HEARTACHES /GRUININ' FOR A TEUISHIN  
4882 THE ROCK BROTHERS - I GOTTA GET BACK (8612-1)/OI DIDN'T I RAIND (8613-1)  
4883 EARL BOSTIC -- GUSE YOU'VE MY LOVER (8684-1)/I LOVE YOU TRULY (8686-1)  
4884 JOE TEX - MY BIGGEST MISTAKE (8687-1)/RIGHT BACK TO MY ARS (8688-1)  
4885 DAVE GONZALES - HOUSE NEXT PARTY (9598-1)/SHE'S JUST RIGHT FOR ME (8690-1)  
4886 JOE LEDLIN - SUFFERING WITH THE BLUES (8692-1)/SOMEONE MADE YOU FOR ME (8693-1)  
4887 YORK BROTHERS - PATTY LITTLE TATTLE TALE (4029)/WHAT WOULD I DO (4031)  
4888 BILL DOGGETT - WHO'S WHO (8701-1)/IN A SENTIMENTAL MOOD (8706-1)  
4889 EARL CONNELLY KING - BIG OLDE DIAMONDS (8577-1)/DEAR ONE (9712-1)  
4890 CATHY RYAN - ONLY A DREAM /ALICE FALTIM' HONEY  
4891 BLUE MOON (8636)/ONE PINCH (8637-1)  
4892 HAMILTON SISTERS - LOVELY GARDEN /YOU ARE THE ONE (8591-1)  
4893 LITTLE WILLIE JOHN - ARE YOU EVER COMING BACK (8569-1)/I'M STICKIN WITH YOU BABY  
4894 MOON LULLIGAN - HIGGUMY ROCK-A-ROLL-A (4034)/SEVEN HIGHS TO ROCK (4035)  
4895 BONNIE LOU - BEYOND THE SHADOW OF A DOUBT (8698-2)/LITTLE MISS BOY SOX (8699-2)  
4896 MONTY LEWIS - I WISH YOUR LOVE (8722)/STAY AFTER SCHOOL (8723)  
4897 JOE DANDIE - MAMA DANDIE /RUFUSMAN TOM  
4898 THE HURRICANES - RAINING IN MY HAND (8624-1)/TELL ME BABY (8627-1)  
4899 LULA REED - I'LL DROPI IN MY OWN TEARS (8143-1)/LET'S CALL IT A DAY (8142-2)  
4900 BONNIE LOU - DO WEEVIL /CHAPARON

4901 FIVE ROYALES - I COULD LOVE YOU (8631-1)/MY WANTS FOR LOVE (8630-1)  
4902 JOE SMITH - SHORT WALK (9727-1)/DEDICATED TO YOU (9728)  
4903 BOYD BENNETT - MUMBLES BLUES (9730)/BLUE SUEDE SHOES (9729)  
4904 EDDIE L.J. DAVIS - THE WAY YOU LOOK TONIGHT (9680-1)/SCATTER (9687-1)  
4905 EARL BOSTIC - BUGLE CALL RAG (8683-1)/I'LL STRING ALONG WITH YOU (8685-1)  
4906 JACK DUPREE - OVERHEAD (9705-1)/SO SORRY SO SORRY (9707-1)  
4907 DON RENO - LIDHOUSE BLUES /LET'S LIVE FOR TONIGHT  
4908 CHARLIE CORE - GONNA TAKE ANOTHER WALK /SOMEBODY'S BEEN  
4909 JOHNNY BRANDON - LOVELY LIPS /ROCK-A-OVE BABY  
4910 RED KLECK - BOX CAR LETTERS /GRANDMA LOVES TO ROCK & ROLL  
4911 JOE TEX - SHE'S HERE (8708-1)/I HAD TO COME BACK TO YOU (8689-1)  
4912 GENE DAVIS - RIDE (4023-1)/SATAN'S DAUGHTER (4024-1)  
4913 THE GUN DROPS - I WONDER & WONDER & WONDER (9736-1)/I'LL FOLLOW YOU (9737-1)  
4914 LESLIE YDOK - I'LL SEE IT HAPPEN TO YOU /LIGHTNING STRUCK MY HEART  
4915 MOON LULLIGAN - ROCK & ROLL MR. BULLFROG (4036-1)/I'M HAD WITH YOU (4033-1)  
4916 CATHY RYAN - LAZY RIVER /LOVE YOU WITH ALL MY MIGHT  
4917 BILL DOGGETT - SQUASHY (8703-1)/WE FOUND LOVE (8692-1)  
4918 GRANDPA JONES - ROCK ISLAND LINE /HELLO BLUES  
4919 BONNIE LOU - LONESOME LOVER (8696-1)/I TURN TO YOU (8697-1)  
4920 EARL CONNELLY KING - THAT'S ALL I ASK OF YOU (9709-1)/LOOK ME IN THE EYE (8578-1)  
4921 DON RENO - BANJO RIFF /OLD ROSE PLACE  
4922 JOHNNY BRANDON - I DON'T KNOW (9740-1)/SHIM-SHAM SHUFFLE (9741-1)  
4923 BOBBY GROVE - DOLLAR SIGN (4048-1)/KOOKING BIRD (4049-1)  
4924 HUBBARD JENSON - I LOST TRACK OF EVERYTHING (8672-1)/ANY ONE DESIRE (8673-1)  
4925 BOYD BENNETT - THE GROOVY AGE (9731)/LET ME LOVE YOU (9747)  
4926 THE HURRICANES - LITTLE GIRL OF MINE (875102)/YOUR PROMISE TO ME (875001)  
4927 MAC CURTIS - IF I HAD A WOLAN /JUST SO YOU CALL ME  
4928 EDDIE L.J. DAVIS - TENDERLY (9606-1)/DIZZY ATROPHIERE (9623-1)  
4929 JILLY LEE PROW - YOU TELL HER I STUTTER /SHOPPING LIST  
4930 EARL BOSTIC - HEAR TO LE (975002)/SO-DO ROCK (9751-2)  
4931 JOE WARD - FRECKLE FACE (8753)/ROCK & ROLL MERRY GO ROUND (8754)  
4932 JERRY DORN - WESTING HEAL /SENTIMENTAL HEAVEN  
4933 DAVE DUDLEY - I GUESS YOU KNOW YOU'RE RIGHT (4053)/ROCK & ROLL NURSERY RHYME (4054)  
4934 LILLIAN BROOKS - FOR ONLY YOU (9757-2)/SEE BOODLE DEE, BOODLE DEE (9760-2)  
4935 LITTLE WILLIE JOHN - FEVER (9742)/LETTER FROM MY DARLING (9744)  
4936 OLL DOGGETT - WHAT A DIFFERENCE A DAY MADE (8704-2)/STELLA BY STARLIGHT (8705-2)  
4937 MOON LULLIGAN - HEY SHUT /HAVE THIS ALL FOR THE BEST  
4938 JACK DUPREE - MAIL ORDER WOMAN (8570)/BIG LEG BEANS (8599)  
4939 OUTRIDER JOHNSON - HAVE A LITTLE FAITH IN ME /MY LOVELY HEART  
4940 BILL BEACH - PEG PANTS (4059)/YOU'RE GONNA LIKE ME BABY (4060)  
4941 BIG JOHN GREER - LET ME COME HOME (8758)/COME BACK UNCLE JOHN (8759)  
4942 PAT PATTON - FLIP KITTEN /BLUE JEAN DOP  
4943 EARL BOSTIC - ROSES OF PICARDY (9753-1)/WHERE OR WHEN (9755-1)  
4944 DON RENO - JESUS ANSWER MY PRAYERS /ONE BEHIND ME SATAN  
4945 LEM CONETTA - THE PIZZA PIZZARELL /OLO LOVE LETTERS  
4946 BETTY GROVE - ONCE TO EVERY HEART (4047)/NO PARKING HERE (4050)  
4947 THE HURRICANES - DEAR MOTHER (8752-1)/YOU MAY NOT KNOW (8753-1)  
4948 BONNIE LOU - ONE TRACK LOVE (4061)/NO ROCK & ROLL TONIGHT (4062)  
4949 MAC CURTIS - HALF HEAVENED LOVE (4057)/GRANDDADDY'S ROCKIN' (5055)  
4950 BILL DOGGETT - HUNKY PUNK PARTS 1 & 2 (8767-8768)  
4951 GILBERT BARKER - THAT'S A SIN (4065)/NO GOOD ROCK HOD (4064)  
4952 FIVE ROYALES - COME ON & SAVE ME (8771-1)/GET SOMETHING OUT OF IT (8772-1)  
4953 BOYD BENNETT - HIT THAT JIVE J OK (9803)/BABBIT EYE PINK & CHARMAL BLACK (9804)  
4954 EARL BOSTIC - INDIANA (9749-1)/BUBBLES ROCK (9752-2)  
4955 LARRY MOORE - LONESOME MAN BLUES (4067)/100,000 WHEN CAN'T HE WRONG (4068)  
4956 LILLIAN BROOKS - SWEET SWEET WOMAN (9759-1)/NO PARKING (9759) DAY (4072)  
4957 TRICE FAMILY TRIO - I'VE STARTED OUT TO FIND A BETTER HOME (4070)/THERE'S A HOME COMING  
4958 BOB TRIPLE - VIM VAM VAMMOSE (9805-2)/COME BACK, COME BACK (9806-2)  
4959 EARL CONNELLY KING - THEY TELL ME (8783-1)/I CALL ON YOU (8784-1)  
4960 LITTLE WILLIE JOHN - DO SOMETHING FOR ME (8780-1)/MY NERVES (8779-1)  
4961 BONNIE & RICHARD - WHEN ON WHEN /YOU'RE MINE ON MINE  
4962 DON RENO - CRUEL LOVE /HEN SCRATCHIN  
4963 THE GUN DOPS - NATURAL BORN LOVER (8785-1)/CHAPEL OF HEARTS (8787-3)  
4964 CHARLIE CORE - RAILROAD (4086-1)/OVER YOU (4084-1)  
4965 MAC CURTIS - THE LOW ROAD (4073-1)/YOU AIN'T TREATIN ME RIGHT (4076-1)  
4966 EDDIE L.J. DAVIS - THE HAPPY WHISPLER (8789-1)/TEACH ME TONIGHT (9794-1)  
4967 LEON JACKSON - SO DOES MY HEART /WHITS CAK BREAKDOWN  
4968 JERRY DORN - NIGHTMARE (8809-1)/I'M SO IN LOVE WITH YOU (8778-1)  
4969 LULA REED - SAMPLE MAN (9809)/THREE MEN (9807)  
4970 JOE LEDLIN - LONG KNOS I'VE TRIED (8806)/AFTER ALL I'VE BEEN TO YOU (8806)  
4971 CHARLIE FEATHERS - EVERYBODY'S LOVING MY BABY (4091)/CAN'T HARDLY STAND IT (4089)  
4972 LEM CONETTA - JUST OUT FOR KICKS (9778)/DON'T GET ME WRONG (9779)  
4973 FIVE ROYALES - JUST AS I AM (8773-1)/MIDE FOREVERMORE (8774-1)  
4974 LILLIAN BROOK - HIP-OP (8811)/OPEN HOUSE (9814)  
4975 THE DON ARIES - STOP THE WORLD (9815-1)/BELEIDA (9540-1)  
4976 LITTLE TOLLY BROWN - HONKY TONK /ALL I WANT  
4977 LURRAY SCHOFF - TOMBSTONE # 9 /HOW MANY MILES  
4978 EARL BOSTIC - I HEAR A RIAPSOOY (9754-1)/ANILEM NOCTURNE (9756-1)  
4979 MOON LULLIGAN - KEEP A LIGHT IN THE WINDOW /IF YOU DON'T WANT  
4980 JOE TEX - PNEUMONIA /GET WAY BACK  
4981 DON RENO - REMINGTON RIDE /IF IT TAKES ME A LIFETIME  
4982 JIM WINSTON - BARGAIN DAY /SONOS MY MOTHER USED TO HUM  
4983 WASHCO ID BILL - IN THE MORNING (9834X1)/RIVER BOAT DOCK (9835-1)  
4984 TRICE FAMILY TRIO - FEAR NOT MY CHILD (4069)/KEEP MOVING ON (4071)  
4985 BOYD BENNETT - A LOCK OF YOUR HAIR (9749X1)/ROCKIN UP A STORM (9749X1)  
4986 BILLY VEE - I WANT YOUR LOVE (9836-1)/DON'T WAIT TOO LONG (9837-1)  
4987 CHARLIE CORE - SHE JUST WALKED IN (4085)/POST OP-TEE (4087)  
4988 DORRER JOHNSON - CONFIDENTIAL (984301)/LET'S TAKE A WALK (984402)  
4989 LITTLE WILLIE JOHN - I'VE BEEN AROUND (9839-2)/SUFFERING WITH THE BLUES (9824X1)  
4990 LILLIAN BROOKS - KEEP IN TOUCH (9812-1)/BO (9813-2)  
4991 KRAZY KREB - FLOYD'S GUITAR CHANGES (8814)/MISTY WALKY (8816)  
4992 BONNY THOMPSON - LOW DOWN (8811-1)/LOST IN THIS GREAT OLD CITY (8812-1)  
4993 RAY MILRON - ONE ZIPPY ZAN (9850)/YOU'RE GONNA SUFFER BABY (9848-1)  
4994 YORK BROTHERS - WAGES OF SIN (4106)/YOU GET MAD (4104)  
4995 MIC CURTIS - DON'T YOU LOVE ME (4075-1)/WHAT AIN'T NOTHING BUT RIGHT (4074-1)  
4996 LULA REED - EVERY SECOND (9808-1)/WASTE NO MORE TEARS (9810-1)  
4997 CHARLIE FEATHERS - ONE HAND LOOSE (4088)/BATTLE TO THE BAY (4090)  
4998 LILLIAN BROOKS - DON'T ASK ME WHY (9862)/TWOHIT TOLOROW (9863)  
4999 LILLIAN BROOKS - I WISH XMAS TO MICHAEL (9853)/TWINKLE TWINKLE (9854)  
5000 BILL DOGGETT - SLOW WALK (985203)/HAND IN HAND (8770)

## THE AMERICAN MINSTREL THEATRE ON PHONOGRAPH RECORDS 1894 - 1929 A. R. Danberg PART 4

Edison 9072  
MISSISSIPPI MINSTRELS  
"There's a Light in the Window"  
H. Macdonough.  
Edison 9024  
SOUTH CAROLINA MINSTRELS  
"It's Allus de Same in Dixie"  
Billy Murray.

Edison 8951  
TRINISSER MINSTRELS  
"My Love Remains the Same"  
H. Macdonough.

Also in 1908, under "Specialties by the Edison Voude-ville Company," there is

Edison 9635  
AN AMATEUR MINSTREL THEATRE  
Cast of Characters  
Mr. Birch Wood, Stage Manager -  
Steve Porter  
Mr. Wambold Merriman, Tenor -  
Byron G. Harlan  
Mr. Backus Black, End Man -  
Billy Murray  
Orchestra and Quartette

There were additional Edison listings in 1910:

Edison 64 (Amberol Records)  
ELKS MINSTRELS  
This Amberol Record furnishes ample opportunity for making a minstrel selection. This one is presented with a cast of seven characters.  
Edison 16 (Amberol Records)  
STRAINED MINSTREL MAN  
The manager of a minstrel troupe who left his company stranded, the B. & O. R. R., and the Inside Inn of the Jamestown Exposition, all get "theirs."

Edison 9953  
JUBILEE MINSTRELS  
"College Life" and "I'm Happy when the Band Plays Dixie." Messrs. Harlan, Murray and Collins-as End Men.  
Edison 10135  
MODEL MINSTRELS  
A miniature minstrel first part with an opening chorus "Broncho Buster", jokes by the End Men and closing chorus, "In the Good Old U.S.A."

Edison 9278  
AT THE MINSTREL SHOW #4  
Introducing Will F. Denny's monologue specialty "A Matrimonial Chat," & song "It's All a Matter of Taste." Orch. acc.  
Edison 9279  
AT THE MINSTREL SHOW #5  
Introducing Len Spencer & Billy Murray in their witty rapid-fire comedy conversation entitled "The Jokesmiths" & parody "Everybody Jokes but Father." Orch. acc.

Edison 9280  
AT THE MINSTREL SHOW #6  
Plantation Sketch: "A Darktown Serenade" by the Entire Company.

Edison 8631  
ALABAMA MINSTRELS  
Ballad, "Down in Mobile Long Ago"  
H. Macdonough.

Edison 8690  
CALIFORNIA MINSTRELS  
Ballad, "I'm Going Home to Cleo"  
H. Macdonough.

Edison 9672  
DIXIE MINSTRELS  
Opening overture, "Sons of Aristocracy" and concluding with song "My Creole Saidee" by the Quartette.

Edison 8672  
GEORGIA MINSTRELS  
"Uncle Billy's Dream" by Len Spencer.

Edison 8920  
LOUISIANA MINSTRELS  
"Keep a Climbin'" - characteristic darky song by Len Spencer.

April 1908:  
Victor 5380  
VICTOR MINSTRELS #10  
"Bye Bye, My Sailor Boy" and "Good Bye, Honey, Good Bye."

June 1908:  
Victor 5449  
VICTOR MINSTRELS #11  
"Make a Lot of Noise" and "Everyday She Wanted Something Else"

September 1908:  
Victor 5530  
VICTOR MINSTRELS #12  
"Dixie, with the Girl I Love" & "H-A-S-H Dat am the Word I Love"  
This clever comedy company has managed to include within the limits of the record two rousing choruses, a solo, and four rapid-fire jokes.

October 1908:  
Victor 5544  
VICTOR MINSTRELS #13  
"My Dream of the U.S.A."...  
Includes a collection of snappy new jokes (the kind that do not need a map!). Closing Number, "Moonbeams."

April 1909:  
Victor 16263 (10")  
VICTOR MINSTRELS #15  
"When the Band Strikes Up Dixie Land" & "Smiling Star".  
"Mr. Schneider"- Ada Jones.  
(TO BE CONTINUED)

## 1960 IS A BLUES YEAR

If your interest in blues recording and its advancement may we suggest you write to DEREK COLLIER 25, Broadfield, Harlow, Essex, England for a brochure describing the plans and activities of a sincere blues recording project.

Still another organization has been formed to enhance the growth of blues recording. You can obtain information from its ramrod, CHRIS STRACHWITZ, 176501 Navajo Trail, Los Gatos, California

"DISC-COLLECTOR" IS OUT  
We are very happy to report that the 13th issue of that very fine folk-diachographical journal has been published. This publication is a must for all those interested in folk-records. Our good collector friend and researcher, Joe Nicholas is one of the guiding lights of this publication. We understand that the magazine has resorted to a regular publication schedule. Please write to us if you're interested in this magazine. We'll be happy to forward you any data about its availability.

"TONY PARENTI" "In New York"  
A future issue of Record Research will include research work on Tony Parenti's years in New York 1929-1950. We hope to present many illuminating facts about Parenti's most versatile career. Recording sessions, many of them previously unknown, will be documented. This has been a cooperative effort by several diligent researchers. So watch for it.

At 4835 the listings were all blues and jazz. Here a change of policy took place and the company merged country items with this 4000 series. The dividing line between the various fields of music become less marked here and many of the C&W items are sufficiently jazz-tinged so that no agreement could be reached as to classification. Therefore all items are being listed. A rule-of-thumb guide however is in the master number series. The 8000 & 9000 series are almost always still the R & B while the 4000 series are the C&W. Musically the difference is not always so clear.



BURL IVES on Columbia Records

Part 1 by Joe Nicholas

Following is a complete discography on Burl Ives on the Columbia label. These are all domestic releases and does not contain any foreign issues which were taken from this label. With regard to the numbering system for the seven-inch 33 1/3 singles, the original coding method included a prefix of 1- for Popular recordings; 2- for country and western; 3- for classical and 4- for juvenile. This method was discontinued in December 1950; The new system assuming the original 78 catalogue number prefixed by 3-. Both numbering systems are listed. According to Columbia all recordings were recorded in New York City including any remakes.

January 21, 1941  
CO 29621 LEATHER-WINGED BAT (1)

6318 in set K-3 (Okeh label)  
36736 in set C-103  
set J-247  
4-36736 in set B-103  
5-1024 in set B-103  
J 4-247  
B 1955  
CL 6109  
CL 628

COTTON-EYED JOE (2)

6318 in set K-3 (Okeh label)  
36736 in set C-103  
4-36736 in set B-103  
5-1024 in set B-103  
B 1955  
CL 6109  
CL 628

CO 29622 COWBOY'S LAMENT  
(Remade 3-3-41)

6315 in set K-3 (Okeh)  
36733 in set C-103  
4-36733 in set B-103  
5-1023 in set B-103  
CL 6109  
CL 628

February 11, 1941  
CO 29676 TAM PIERCE (Old Englisher)

6316 in set K-3 (Okeh)  
36734 in set C-103  
4-36734 in set B-103  
5-1023 in set B-103  
J-247  
J 4-247  
CL 6109  
CL 628

CO 29677 (1) SWEET BETSY FROM PIKE  
(2) ON TOP OF OLD SMOKY

6317 in set K-3 (Okeh)  
36735 in set C-103  
4-36735 in set B-103  
5-1024 in set B-103  
B 1955  
CL 6109  
CL 628

CO 29678 (1) WEE COOPER O'FIFE

6315 in set K-3 (Okeh)  
36733 in set C-103  
4-36733 in set B-103  
5-1023 in set B-103  
CL 6109  
CL 628

March 3, 1941  
CO 29844 PETER GRAY

6317 in set K-3 (Okeh)  
36735 in set C-103  
4-36735 in set B-103  
5-1024 in set B-103  
CL 6109  
CL 628

CO 29845 LORD RANDALL  
(Remade 5-28-41)

UNISSUED

CO 29846 (1) I KNOW MY LOVE  
(2) I KNOW WHERE I'M GOING

6316 in set K-3 (Okeh)  
36734 in set C-103  
4-36734 in set B-103  
5-1024 in set B-103  
CL 6109  
CL 628

May 28, 1941  
CO 30563 TENNESSEE

UNISSUED

CO 30564 RENDEMEER'S STREAM-BRANDY IS BRANDY

UNISSUED

CO 30565 RICHARD OF TAUNTON DEAN

UNISSUED

CO 30566 DARLIN' CORY

6318 in set K-3 (Okeh)  
36736 in set C-103  
4-36736 in set B-103  
5-1024 in set B-103  
CL 6109  
CL 628

January 12, 1949  
CO 40323 ON SPRINGFIELD MOUNTAIN  
(Remade 5-18-49)

38482 in set C-186  
CL 6058  
CL 628

CO 40324 BONNIE WEE LASSIE  
(Remade 5-18-49)

38484 in set C-186  
CL 6058  
CL 628

CO 40325 LITTLE MOHER  
(Remade 5-18-49)

38482 in set C-186  
CL 6058  
CL 628

CO 40326 JOHN HARDY  
(Remade 5-18-49)

38485 in set C-186  
CL 6058  
CL 628

CO 40327 TROUBADOR SONG  
(remade 5-18-49)

38483 in set C-186  
CL 6058  
CL 628

CO 40328 (1) COLORADO TRAIL  
(2) ROVING GAMBLER  
(remade 5-18-49)

38484 in set C-186  
CL 6058  
CL 628

CO 40329 LORD RANDALL  
(remade 5-18-49)

38483 in set C-186  
CL 6058

CO 40330 THE DEVIL AND THE FARMER  
(remade 5-18-49)

38485 in set C-186  
CL 6058  
CL 628

February 17, 1949  
HCO 3599 RIDERS IN THE SKY (Cowboy Legend)

38445  
1-175  
3-38445

HCO 3600 (1) WAYFARING STRANGER  
(2) WOOLIE BOOOIE BEE

38445  
1-175  
3-38445

August 10, 1949  
CO 41632 JOHN HENRY

38733  
1-556  
3-38733

CO 41633 MR. FROGGIE WENT A-COURTIN'

38591  
J-227  
J 4-227  
1-345  
3-38591  
CL 8570  
CL 980  
HL 9507 (Harmony label)

CO 41634 THE WORRIED MAN BLUES

38591  
1-345  
3-38591

CO 41652 (1) MR. RABBIT

90050 in set J-59  
4-90050 in set J 4-59  
J 1789  
JL 8013  
CL 980  
CL 1109  
HL 9507 (Harmony)

(2) THE TAILOR AND THE MOUSE

90050 in set J-59  
4-90050 in set J 4-59  
J 1789  
JL 8013  
CL 980  
HL 9507 (Harmony)

August 16, 1949  
CO 41663 (1) THE WHALE  
(2) BUCKEYE JIM

90051 in set J-59  
4-90051 in set J 4-59  
J 1789  
JL 8013  
CL 980  
HL 9507 (Harmony)

CO 41664 (1) THE SOW TOOK THE MEASLES  
(2) THE OAT

90051 in set J-59  
4-90051 in set J 4-59  
J 1789  
JL 8013  
CL 980  
HL 9507 (Harmony)

CO 41665 THE GREY GOOSE

90050 in set J 59  
4-90050 in set J 4-59  
J 1789  
JL 8013  
CL 980  
HL 9507 (Harmony)

October 14, 1949  
CO 41810 GREEN COUNTY BACHELOR

38644  
1-418  
3-38644

CO 41811 MAH LINDY LOU

38733  
1-556  
3-38733

CO 41812 OLD PAINT

38938 in set C 213  
4-38938 in set B-213  
5-1126 in set B 213  
B 1955  
CL 6144  
CL 628

CO 41813 BILLY THE KID

UNISSUED

October 30, 1949  
CO 41847 MULE TRAIN

38644  
1-418  
3-38644

January 25, 1950  
CO 42724 LEFT MY GAL IN THE MOUNTAINS

UNISSUED

CO 42725 TELL ME YOUR STORY

UNISSUED

CO 42726 I'VE GOT A FEVER IN MY BONES

UNISSUED

BLUES IN REVIEW

\*\*\*\*\*

by Barry Hansen

BQ'DIDDLEY - Checker 931

B74B SAY MAN (E. McDaniel) Arc-BMI  
Talking with el. guitar, piano, bass & drums

8751 THE CLOCK STRIKES TWELVE (E. McDaniel) Arc-BMI. Violin, harmonica, el. guitar, piano, bass drums. No vocal.

Two more tracks from the LP "Go Bo Diddley". \* These sides, unlike some of the tracks on the LP, have at least marginal blues interest, though they are much less valuable than the singer's 1955 recordings. SAY MAN is the rock & roll counterpart of the TWO BLACK CROWS discs of the twenties; Diddley and an unbilled accomplice carry on an old-time comic dialogue to the backing of a snappy rock & roll combo. The reverse is a weird little blues fetchingly performed on the alley fiddle. It lacks the emotional content of Jimmy Reed's fiddle blues ODDS & ENDS but nonetheless paints a catchy little picture. The mx numbers indicate that these were made in 1958 along with HUSH YOUR MOUTH (8749) and DEAREST DARLING (8752) coupled on Checker #B96. ..

\* This LP has not been reviewed here because it contains mostly straight rock & roll material. There is one other blues track on the LP, YOU DON'T KNOW - YOU DON'T CARE, which is a reworking of Little Walter's 1955 I HATE TO SEE YOU GO. To my knowledge this has not appeared on a single.

"BLUES IN THE MISSISSIPPI NIGHT" - United Artists UAL 42027. Sung, told and played by three Mississippi delta blues men. Recorded and edited by Alan Lomax. Vocals and conversation with harmonica, piano & guitar.

This record consists of the conversation of three talented blues performers, who have chosen to remain anonymous. According to the notes, Lomax, recording country folk songs in Mississippi in 1942, met them at a dance. Several days later, after another dance, he found them gathered in a room. With his portable disc recorder, he recorded their discussions, lasting the better part of an hour. This is not an interview, but an unrestricted conversation between the three blues men with virtually no prompting from Lomax; this fact alone would make this recording a standout. The three discuss the social context of the blues with great candor, insight and vitality. Whatever slight historical inaccuracies the record may contain are vastly overbalanced by the invaluable presentation of the real, undistorted feelings of the men who made the country blues, recorded right in their homelands. As a living textbook of the blues, the importance

BEYOND THE IMPRESSION

REPORTED BY John Steiner

IDENTIFICATION OF PAUL SPECHT ORCH  
ON SEPT/OCT. R.R. COVER ISSUE NO. 24

An identification of the personnel of the "Paul Specht's Orchestra" photo on the cover was made by Frankie Quartell who replaced Frank Guarente with the organization. Quartell was mentioned as Quartell in the article by Backensto and correctly identified as with the Oriole Terrace Orchestra at an earlier date. The Specht band was quartered (for most of Quartell's time with it) at the Alamac Hotel in NYC and the affiliate Alamac, Lake Placid. This was for a period of about 6 months in 1923. Quartell remembers that Guarente had left Specht to visit his family in Italy. Specht in his book mentions that Guarente subsequently became a star in hot work in England. Don Lindley had been the second trumpet in the Specht band immediately prior to Quartell's entry. On photo: Chauncey Morehouse drums  
? xylophone  
Arthur Schutt piano  
Paul Specht violin, leader  
Roy Smeck ? guitar/banjo  
(at any rate Roy Smeck became plectrist in this period)

Joe Tarto string bass & tuba  
Frank Quartell trumpet  
Teddy Bartell trumpet  
Archie Jones trombone  
(soon after replaced by Charlie Butterfield, Billy's brother)  
Dick Johnson reeds  
Red Saliers reeds  
?? reeds

The Georgians group which did floor show specialties and recordings (perhaps all recordings in the Quartell period were accompanied and under pseudonyms - Frankie doesn't remember cutting any Columbia records as by The Georgians) comprised Quartell, Jones, Johnson and the rhythm section. The xylophonist was a prodigy of Specht who worked mainly in vaudeville and floor shows, probably not a regular member of the band. Due to troubles in his marital life, Specht gave up this band after the Alamac contract and devoted himself for a time solely to his "Consolidated" booking business. A year or two later he reformed with a wholly new band to play New England. Specht had several other bands before and after this period.

(Continued from column, left)

of this record cannot be overstressed. Several short musical numbers are performed by the men themselves; snatches of other recordings made by Lomax in his travels are also included for illustration. The recording is better than you would expect; this is an invaluable contribution to the literature.

reminiscing in

TEMPO

by Frank Kelly

ACE BRIGADE

The 20's brought forth in popular music a fabulous group of band leaders who captured the musical imagination of our country's populace. Among these crown princes of melody was Ace Brigade, whose name echoed from border to border through the mediums of phonograph records, radio and personal appearances. We, with regret, learn of the recent passing of this pioneer, at a time when Ace and ourselves were in the process of preparing a biographical of his musical adventures. We intend to keep on with our research and in the future publish the Ace Brigade story. We herewith reprint a letter dated 4-28-59 in which he gave us a tintype of his musical wanderings.

Dear Mr. Kelly;

Received your letter a few days ago and will try and give you all the information I can.

Yes; - Frank Skinner played with me in the N. Y. Band at the Monte Carlo, also Abe and Bud Lincoln, Lucien Criner, Fred Brohez and Nick Cortez who are still in N. Y. C. The Band played for four years at the Monte Carlo, played all of the theatres around N. Y. C. and all over the country.

Played four years in Cleveland, 8 years in Chicago at The Merry Garden Ballroom, Trianon, Aragon, also played 1 year at the Walton roof garden in 1922, Hotels in Cincinnati, all of the ballrooms all over the country.

I started the Band playing at the big ordinance plant in Charleston, W. Va. Where the band got its name, was one of the very first bands to do one nighters, in those days there were two fine bands who also did some road work, The Mason Dixon Seven and the Weidermeyer Band, both very fine bands.

Made recordings for Edison, Columbia, Okey, Harmony, Broadcast over all networks coast to coast. Radio Shows for White Rose Gasoline, Jersey Cereals, and many others.

Two of my hit recordings were "Yes, Sir, that's My Baby" and "Alabama Bound," both arranged by Frank Skinner.

Among my very best friends were the late Tommy and Jimmy Dorsey, Jack Crawford, George Olsen, Ted Lewis, Henry Busse, and hundreds of others who are still in the business.

At the present time I am located at Chippewa Lake Park near Cleveland, Ohio. Where I am promotion and publicity mgr. I dissolved my Band in 1945, my last engagement was in Salt Lake City, I have been at Chippewa since 1948. This is only a thumb nail sketch, Sincerely, Ace Brigade



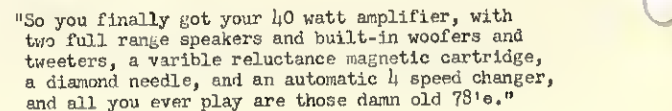
## A black and white illustration of a globe on the left and a vinyl record on the right. The globe shows latitude and longitude lines. The vinyl record has a central label with a stylized 'S' and concentric grooves.

A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVIOTE OF EUROPEAN RECORDED JAZZ  
WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

Catalogue Series. As far as is known, the Tno r-r label bore three series, by far the most important of these being the 'X5000' one. The two other series, both appearing to be relatively minor, in comparison to the prolific 'X 5000' series, were the 'K 6000' and the 'M 7000(18)' series. The 'K 6000' series is believed to have commenced at, K 6001. Möller lists a total of only six sides initially issued in this series. These are the four Adelaide sides issued on, K 60001/2 and the Winthrop Olean coupling on, K 6003 (INFATUATION/DESSERTION). The 'K 6000' series is believed to have commenced, perhaps, about three months subsequent to the initial appearance of Tno r-r's main, X 5000 series. It would be most interesting

- - - To Be Continued - - -  
Address all inquiries to: Harold Flakser, 8100 - Bay Parkway, Brooklyn  
14. New York. (U.S.A.)

Harris -



131 HART STREET  
BROOKLYN 6, N.Y.

AUCTION ENDS MAY 2nd, 1960

**AUCTION ENDS MAY 2nd, 1960**

**1 PANKY/PIES (Harry Herlick) -Hootelgang**  
1 DANK EYES/IN GARDEN BR 3001 E  
2 MYSTERY NITE/MARIONESS BR 3556 E  
3 AARON SISTERS-Usual Unaccompanied Singing  
3 ST. LOUIS BL/NOV H 1 DOIN OM 2639 N  
4 AUBOTT & COBBLELO - \$1 min bid each  
5 BOB HARRIS/ROCKA/POUNDER CASTLE1256 E  
6 JIMMY FIRST/PAAT 2 RYKREHARRIS/PAAT  
7 JOHNNY AUSTIN - \$1 min singer  
8 GIGGS HUNT/ANGEL DUKE 107 E-V  
9 NO MONEY/PLACID LUV DUKE 136 E  
10 GREEN E. ADAM - folk  
11 TRIP CITY/TALKIN BROT OAL 0015166  
12 LUCY WANTS ASSURANCE/ALINDA 001516 N  
13 WARRIE ADAMS-BILLHARVEY Rookin Band  
14 I GOT HONKTON/STARRON PEACOCK01583 E  
15 I CAN BE A SECOND HAND ROSE DANCE  
16 I CAN BE A SECOND HAND ROSE DANCE  
17 AKINS BURNINGHOV BOYS FOLK  
18 T. WALKER & WALKER/PLATES 0015348  
19 ALABAMA JUB BAND \$1.50 min  
20 T. STEVER KATZ/ROCK COAST BL DE 7001 W  
21 TEXAS ALEXANDER - blues "Playa Bettin"  
24 GUNSHAWED BL/LINDSAY DAVE 0051516 W  
25 SASSIE RIVER BL/MAHA OK0542W/41  
26 WEST TEXAS BL/DONT U WISH OK0542W/41  
27 EVELYN WOODS/STOCK FAIRM OK0542 W  
28 ALL AMERICAN RITE  
29 SUSAN/GRACE Dance ORK 04195 E  
30 PRETTY MISS VIRGINIA/Whetoh04195 VE  
31 STAR ORION - hot solo  
32 ORK/ST/Trondure ORK. V121149 E#  
33 ALL STAR STOMPERS - "Gipple Hm"  
34 SUGAR/JOHN HOME/BL BUTTER CIRCLE1024E  
35 DENNATION/HOTTER THAT CIRCLE1024E  
36 AS LONG AS I LIVE/CLAYMARRI0120038E  
37 HENRY HILL ALLEN all stars  
38 GUNDA/ALAN BURNAGE OK06357 N  
39 RUD CUTTER SING/HOUSE V120208 E  
40 GET NO/SHUT ME V120108 E  
41 CRAN/DINK HEARTY V120108 E  
42 ALAMANCOS SINGERS - folk  
43 I'LL BE A MAN/DONALD VANCE GEM5016 E  
44 RIDE OLD PAINT/HOUSE RITE SUN0190 E#  
45 TALKIN UNION/UNION TALKIN KET0190 E  
46 I'VE GOT MY OWN THING 302 E#  
47 GUNDA/ALAN BURNAGE OK06357 N  
48 GUNDA/ALAN BURNAGE OK06357 N  
49 GUNDA/ALAN BURNAGE OK06357 N  
50 GUNDA/ALAN BURNAGE OK06357 N  
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## SEARS ROEBUCK & THE COUNTRY BLUES (Cont'd)

Jug Band release and Josh White's releases seemed to have caught on. The Mandy Lee record was finally dropped. The success was too good to last. There had been a slight improvement in the economic situation, but in 1936 there was a new slump. Under the new heading "Race Records" there were only two releases, both obscure religious performances. The blues records were dropped from the catalog.

In the fall of 1936 Sears began remaindering the old Victor catalog at six for \$.55, adding only a few new releases. There were two new blues records, the last to be advertised before the second World War,

8641 I'm A RattleSnakin' Daddy/Somebody's Been  
Playing With That Thing Blind Boy Fuller  
8658 Flood Water Blues Parts 1 and 2 Levee Joe

Perhaps the tasteless Blind Boy Fuller release was intended to take the place of "I Needs Plenty Grease In My Frying Pan." The 1937 recession finished its chances. The new catalog listed only a single page of records, with two religious race items. The Fuller release was listed again in the fall of 1937, but it was discontinued the next spring.

Sears Roebuck did not try to sell country blues again in the years before the second World War. Their half-hearted efforts to promote a blues line had been largely unsuccessful. Only one important release, the Kelly's Jug Band release, and only three important singers, Josh White, Walter Roland, and Blind Boy Fuller, found their way into the catalog. In the catalog pages there is only a scattering of blues material, but more important, there is a glimpse of the policies and methods of a mail order house selling the country blues.

## THE TIRED OLD STANDARDS (Cont'd)

Forever, Something I Dreamed Last Night, Broken Hearted, Moon Song, Poor Pierrot, Make It Another Old Fashioned, Please and Here Lies Love. My Man has not been neglected, but some of those who have essayed it have made me wish they hadn't, including, to my surprise, Pearl Bailey and Peggy Lee. Pearl Bailey was given a chance to do justice to W.C. Handy in an LP devoted to his works, again only because of the film based on his life. Although she had the Don Redman backing that served her so well on some of the standards she did for Coral (including Birth of the Blues, My Ideal, Toot Toot, Tootsie, World Weary, Me and My Shadow) the results were not as exciting as they should have been. The orchestra seems too heavy for Handy and often the arrangements are too lush, and Pearl herself does not quite get into the Handy idiom. Basically, the flaw here is the same as on her My Man: she doesn't have the pathos these heart-felt blues demand.

The greatest representation on records by far seems to be of mood music, and there again, the powers that be have doggedly stuck unswervingly to the Mantovani idea of what an atmospheric piece should be, so that one and all they sound the same and while this evidently evokes pleasure to many it is enervating to others. Smaller groups, with more varied instrumentation (it seems to me this should always include, and feature, a piano), with much less emphasis on sentiment and violin choirs, could do wonders with many of the forgotten mementoes of yesterday, such as Song of Songs, If Love Were All (the Axt-Mendoza, not the Coward one), Out of the Dusk to You, Strange Interlude, In Shadowland, Once Upon a Time, not to mention the sprightlier vignettes of the Nola variety (don't mention the dreadful modernized interpretation of Nola) including Bambalina, Wild Flower, Forget-Me-Not, Rendezvous, In the Shadows, Pirouette, Narcissus, Le Secret and countless others.

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